

American Art News

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DE RIDER EXHIBITION.

With the arrival next week of Mr. Emile Sperling, of the Kleinberger Galleries, arrangements will be concluded for the coming exhibition of the remarkable De Ridder collection of Old Masters, recently acquired by Kleinberger and Co., and which exhibition will probably be, not only the most interesting and important event of the present art season, but one that will cause almost a sensation—as it will be the first time that a private collection of so many old masters of such quality has been made in this country.

There are 85 pictures in the collection to be shown, all of the first quality, and all by the early Dutch and Flemish masters. There are three Rembrandts, three Franz Hals, three Hobbemas, and three Rubens—one a landscape, with examples of Teniers, Van Dyck, Van Ostade, Gonzales Coq, Terburg, etc. Twenty copies of a beautiful de luxe Catalog, compiled by Dr. Bode with a preface by the same distinguished authority, have been published, and a study of one of these, now at the Kleinberger Galleries, No. 709 Fifth Ave., will give an idea of the exceeding richness and importance of the collection and of the art treat its exhibition will afford New York art lovers.

W. S. THURBER ESTATE.

An inventory of the estate of Winfield Scott Thurber, the Chicago dealer, shows assets estimated at about \$103,399. His oil paintings, etchings, and watercolors are scheduled at \$61,910 in the inventory.

RARE STAMPS STOLEN.

Five U. S. stamps, valued at about \$5,000, were stolen from a case at the International Philatelic exhibition at the Engineering Societies Building Saturday last just as the exhibit was about to close. The stamps belonged to the collection of Mr. Clarence E. Chapman.

The missing stamps are two fifteen-cent and two twenty-four-cent used specimens, as well as one thirty-cent stamp, all of the issue of 1869. The last-named stamp is said to have cost Mr. Chapman \$1,500.

The thief obtained the stamps by pulling nails from the glass front of the case in which they had been placed. He reached in and helped himself to the card they were on, and in doing so, upset several other cards.

Mr. Chapman has been awarded a gold medal donated by ex-State Senator Ernest A. Ackerman of New Jersey for his collection.

DAVIS PORCELAINS COMING.

Mr. Edgar Gorer, who arrives next Friday on the Mauretania, is bringing with him the Georges Davies collection of Chinese porcelains which he purchased only last summer.

The porcelains are for the most part XVI-XVIII century specimens. There are collections of famille verte and rose, of monochromes and early Kanghe or Ming specimens, with some examples of fine blue and white famille noire and other rare pieces.

ART ADVISORY COMMITTEE.

Mr. John E. D. Trask was the host at a dinner at the Carlton Hotel, London, Tuesday last for Sir Edward Poynter, president of the Royal Academy.

The American Art Advisory Committee in Great Britain for the Panama Exposition has been selected as follows: John S. Sargent, John McClure Hamilton, Joseph Pennell and Paul W. Bartlett.

GOOD PICTURE SALES.

At the opening of the new Cottier Galleries, at No. 718 Fifth Ave., Nov. 1 some good sales were made from the special exhibition of early English, Dutch, German, Flemish and modern Foreign masters, arranged by Mr. Walter Fearon to signalize the removal of the old and noted art house from its former quarters in East 40 St.

These sales were of an early example of John S. Sargent, "Harbor of Calcutta," to a well known patron of the Worcester Museum, of the self portrait of Sir Joshua Reynolds in his D. C. L. Oxford robes, to Mr. F. Buckley Smith, of Gainsborough's fine bust portrait of his friend and patron "Beau Tompion," to a New York collector, and of a "Conversation," two figure piece, by Hogarth, to a Western collector. The beautiful portrait of the Countess of Esuton by Hoppner was also sold to a New York collector.

The Worcester Museum has recently acquired one of John S. Sargent's most famous portrait groups—that of the Countess of Warwick and her children.

Willard L. Metcalf's well known landscape, "Golden Carnival," one of his strongest canvases, has been given by Mr. and Mrs. James S. Watson to the permanent collection of pictures in the Averill Memorial Gallery at Rochester, N. Y.

Mr. George A. Hearn has purchased from the recent exhibition of modern Americans at the Montross Gallery, the three clever figure pieces, "The Undertakers," "First Nighters," and "Mother's Darling," by Guy Pene Du Bois, all of which attracted deserved attention at the exhibition and were praised in the ART NEWS.

At his recent exhibition at the Philadelphia Art Club, C. Arnold Slade sold to Mr. John Wanamaker his large and fine composition group picture "Christ on the Mountain," reproduced in the ART NEWS of Oct. 25, his "Gondolas-Venice," and the "Steps of the Holy Sepulchre."

READING MUSEUM OPENED.

A new public museum and art gallery was opened to-day in the old boys' high school building, in Reading, Pa. The work was inaugurated in 1904, when the Reading school district sent material to the St. Louis exhibition. Among the schools represented are the early English, Flemish, early Italian, Dutch and Venetian. Arrangements are being made to have a case of Greco-Roman pottery, from 1200 B. C. to 300 A. D. installed. Some of the pictures were given to the art gallery by the Reading Free Library and others are borrowed from the Pennsylvania Museum in Memorial Hall, Phila.



LADY MENZIES.
Sir Henry Raeburn.

In opening exhibition (new) Cottier Galleries, 718 Fifth Ave.

A vase of ovoid form, decorated with numerous panels, contains flowers of various colors on a white ground. A background of black enamel, with green foliage and flowers in colors. There is also a red hawthorne with black background.

DE KEYSER CENTENARY.

The centenary of Nicaise de Keyser has been observed by the city of Antwerp with an appropriate retrospective exhibit of his works.

This prolific artist was born in 1813, and left after him 350 paintings.

Frank Brangwyn has been commissioned to execute the mural decorations for several courts in the fine arts section of the Exposition.

August Benziger the portrait painter, is showing in his studio a half length presentment of the late J. Pierpont Morgan, which he painted with out sittings from the dead financier, and from impressions gained from fleeting studies, made during two years in Mr. Morgan's Wall St. Office and without the latter's knowledge. The portrait is said to be a good likeness.

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ROMANCE OF ART THEFT.

"The theft of Pinturicchio's painting of the 'Madonna and the Child,' now safe in the strong-room at the Italian Embassy in London," says the Pall Mall Gazette, "was discovered in remarkable circumstances, such as would delight even the most jaded reader of detective stories."

"The plot had been so carefully laid that the theft might have remained undetected for weeks, but the providential eagerness displayed by two English gentlemen to scan every feature of the masterpiece led swiftly to the undoing of the thieves."

"The two gentlemen who unconsciously became the *dei ex machina* of this strange romance were touring in Italy. They entered the parish church of Santa Maria Maggiore at Spello, in Umbria, and when shown the panel of the 'Madonna and the Child,' complained that the church was insufficiently lighted."

"An obliging verger promptly produced a mirror, and, by skilfully handling it near a window, projected a stream of light on the picture. A moment later, to the amazement of the tourists, he ran off with a shout of consternation, returning presently with a powerful lamp, by the aid of which he inspected the painting inch by inch."

"Still he would not believe the evidence of his own eyes, and, followed by the two Englishmen, he sought the advice of two local artists, who scanned the picture for a long time and finally pronounced it a 'fake.'"

"The Mayor of the town was called in, and telegraphed the Inspector of Umbrian Monuments at Perugia."

A Wonderful 'Fake'.

"The Government Inspector arrived a few hours later and did not conceal his surprise at the marvellous cleverness of the unknown 'faker.' The painting had been copied even to the cracks, and the red seal of State on the frame had also been perfectly reproduced."

"Only the experienced eyes of the old verger, who had seen the painting every day for the last thirty years, could have detected the substitution."

"Now the most urgent thing to do was to ascertain how long the precious panel, worth at least £10,000, had been stolen. The inspector was soon satisfied that the theft could not have happened without the knowledge of the curate of the parish church, to whom he put the following questions: 'Who stole the picture? When was it stolen? Where is it now?'"

"The priest dared not conceal the truth any longer. He confessed, in fact, that the picture had been taken from its frame on the previous day, and was now in the hands of Marquis Barnabo, a well-known art dealer, to whom he had agreed to lend it for two or three days only."

"The priest asserted that he had acted in good faith, which apparently had not been shaken by the fact that a painter (whose name he would not disclose) had spent several months in taking sketches and photographs of the picture, finally producing a perfect copy of it. However, the priest was arrested, and the inspector proceeded to Florence overnight."

The Marquis Surprised.

"A small army of policemen stormed the railway station at Florence next morning to look for the vanished masterpiece, but the search appeared hopeless, when a detective called at the Hôtel de la Gare, where Marquis Barnabo was staying. 'Tell the marquis,' he said to the valet, 'that a friend wants to see him. No name is necessary.' Presently Marquis Barnabo was heard asking his valet, with a puzzled voice: 'Why will he not give his name? Is he a tall, dark man?'"

"This was enough for the detective, who burst into the room, told the Marquis who he was, and then charged him with the theft of Pinturicchio's picture."

"The Marquis stoutly denied the indictment, but was taken to the police-station, the detective remaining at the hotel. He had not long to wait, for a few minutes later a tall, dark man called and asked to see the Marquis. He was arrested forthwith and submitted to a long cross-examination, in the course of which he confessed that the painting had been stolen a few days earlier, and hidden in a yellow leather travelling bag, specially made to fit the panel."

"The bag had been sent to London, filled with old linen, to hide the double bottom, where panel was encased."

"Pressed further by the detective, the man was allowed to telephone his wife, who came at once to the police-station and produced a copy of the registration ticket attached to the bag."

The London Episode.

"This accomplice proved to be an Italian sculptor, who has lived in London for some time. The bag was, no doubt, to be claimed

at Charing Cross Station by one of his London associates."

"The epilogue of the romance is now well known. The contents of the registration ticket were wired to the Italian Embassy in London, who at once communicated with Scotland Yard, and the bag was seized on arrival at Charing Cross, where it was opened in the presence of the Italian Consul-General, identified by the Director of the Milan Brera Museum, an 'expert' who was by a lucky chance on a visit in London, and handed over to the Italian Consul, who transferred it to the Italian Embassy. An 'expert' is coming from Italy to take possession of the stolen masterpiece, which will soon be restored to the parish church of Spello."

"So far, all endeavors to trace the man who painted the faked panel have failed."

N. Y. WATERCOLOR CLUB SHOW

Thanks to the discretion and good taste of William H. Whittemore, chairman of the hanging committee of the Water Color Club, the 24th annual exhibition, which opened at the Fine Arts Galleries on Thursday last to continue through Nov. 30 the display is attractive. The pictures shown have evidently been selected with care, and while this, the first routine exhibition of the season does not represent the stronger American painters, the present show is superior in quality to most of its predecessors and a number of well known artists are represented. Birge Harrison's "Tow on the Lake" a tender, gray toned work is one of the best productions and W. C. Emmerson's two large landscapes "Dance of the Morn" and "Summer Dream" would add distinction to any exhibition, as they are fresh and lovely in color and have rare poetic charm. Metheia H. Platt shows two characteristic works "Old French Farm House" and "England, Gray Day," which evidence an advance, even in her good art. Richard F. Maynard's "Girl and Mirror" is an ambitious and colorful canvas, well executed. An autumn landscape by Andrew T. Schwartz, typically low toned, has that depth of feeling which always characterizes his work. Charles Warren Eaton is represented by two excellent examples. His "Summer Night—Lake Como" breathes poetry. Maud Squire's cleverly handled European subjects are gaining in popularity. Alice Schille's presentments are better than ever. Edward C. Volkert has a good cattle piece, with an exceptionally fine sky, and there are movement and expression in I. Clark Percy's "Sand Dunes," a picture of trees and sand hills. William R. Leigh is well represented by one of his familiar Western subjects. George Luks' "Beggar Woman" is worthy of his able brush. John F. Carlson has an excellent snow scene. Elizabeth Schwartz proves her ability in two excellent canvases, and Elizabeth Hunter's group of garden pictures cannot be passed lightly. Frank T. Hutchens' "Market Day" is worthy of record, and there is a small landscape by Gertrude King on the East wall of the first gallery, which ought not to be missed.

Other good works are by Jane Peterson, Louise West, A. H. Annan, E. M. Scott, Anne Goldthwaite, Alice M. Willis, Arthur Crisp, Hilda Ward, Alpheus Cole, Olive Rush and C. H. Simpson. Two cases of miniatures are shown, in which works by Lucia F. Fuller, Alice Searle and Elsie Southwick stand out prominently.

KIND WORDS.

The Providence "Journal" says: "As announced in the AMERICAN ART NEWS of Sept. 20—and by the way this is a remarkably live publication, having been in steady existence for the past ten years, furnishing most reliable sort of news—news, not one man's criticism—the famous De Ridder collection of seventeenth century Dutch and Flemish pictures has been purchased by M. Francois Kleinberger and will be exhibited at the Kleinberger galleries, No. 709 Fifth Ave., New York, this season."

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EXHIBITION CALENDAR FOR ARTISTS.

PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.	
Opens	Nov. 9
Closes	Dec. 14
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.	
Twelfth Annual Exhibition	
Opens	Nov. 9
Closes	Dec. 14
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.	
Winter Exhibition.	
Exhibits received	Dec. 1-2
Opens	Dec. 20
Closes	Jan. 18-1914

WITH THE ARTISTS

Carroll Beckwith is settled for the winter at his studio in the Schuyler, West 45 St. During late and early autumn he painted a number of charming and successful "Pictures of Versailles," which he will exhibit at the Knoedler Galleries week after next.

The engagement of Miss Helen S. Sargent to Mr. Ripley Hitchcock, has been announced by Mr. and Mrs. Charles C. Sargent. Miss Sargent who studied for some years at the Art Students' League, was the founder of the Art Workers' Club for Women, in the promotion of which she distinguished herself by her earnestness and ability. For a number of years she devoted nearly all of her time, and a considerable amount of labor to the club's up-building and direction, and it was due mainly to her efforts that the organization which has been such an aid to all art workers, models and artists, has lived and prospered. She has merited and received the gratitude of a host of women art workers. The wedding will take place in January.

S. Montgomery Roosevelt divided his Summer between Newport and his country studio at Skaneateles, N. Y. At the latter place he painted several interesting landscapes which he may exhibit during the season. He is settled for the Winter in his Sherwood studio, where he will shortly begin portrait work.

Carle Blenner has returned to the Sherwood, from his New Haven studio where he spent the Summer, after his return from abroad last June. He is much improved in health and expects to begin some portrait orders next month.

Harry Watrous has returned from his Summer home at Lake George to his Sherwood Studio, where he is at work upon exhibition pictures. He will have some new and interesting subjects to show during the season.

J. Alden Weir recently returned from England, where he went in the early Summer intending to paint. The illness of his daughter changed his plans. He is now at his home at Branchville, Conn., where he has resumed painting. His daughter has nearly recovered.

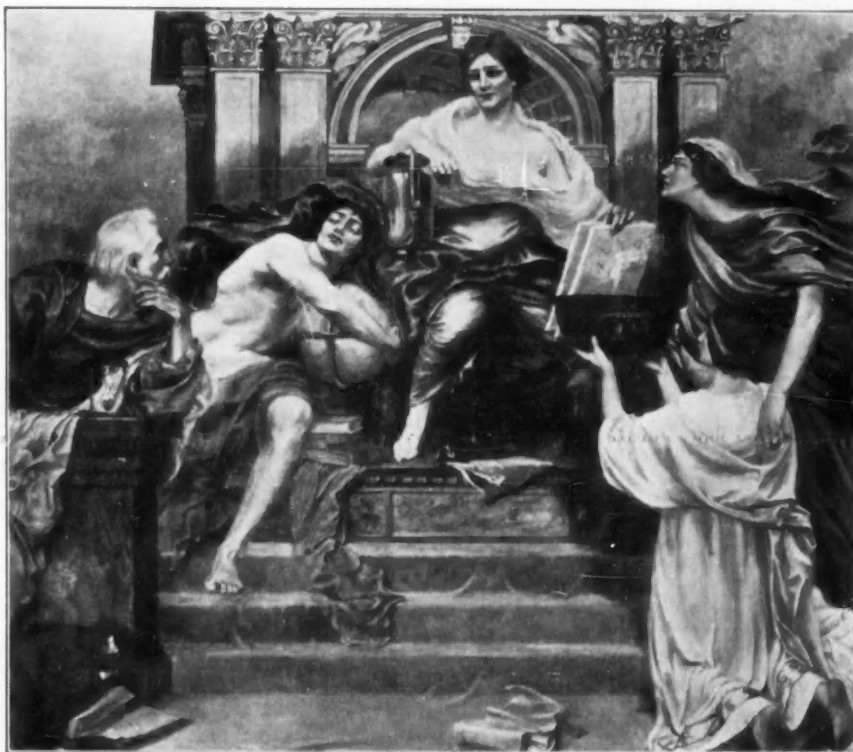
Carleton Chapman returned last week from California, where he has been painting since last July. He visited San Diego, Monterey and San Francisco, and has brought back a number of unusually interesting marines and landscapes. He is settled for the Winter in his Sherwood studio.

Carleton Wiggins has returned from his studio at Lyme, Conn., where he painted all Summer. He brought back to his Carnegie Hall studio a number of his interesting landscapes and animal pictures, many of which exceed in quality even his former good work.

Henry Mosler returned to his Carnegie Hall studio last month, after a Summer spent in Europe.

Howard Russell Butler painted a number of marines at York Harbor, Me., last Summer. He has returned to his studio at Princeton, N. J.

Elsie Southwick, the successful young miniature painter, was married on Oct. 27, to Mr. Charles W. Clark. Mrs. Clark intends to resume her painting in December and will have her studio at 104 East 40 St.



"KNOWLEDGE IS POWER."
C. Arnold Slade.
On exhibition Copley Gallery—Boston.

J. Phillip Schmand recently completed a miniature portrait of the Grand Duke Alexander Michaelovitch, cousin of the Czar of Russia, during the latter's recent visit to this country. It was a good piece of work artistically as well as an excellent likeness, and was highly satisfactory to the Grand Duke, who has taken it back with him to Russia.

Charles H. Woodbury and Joseph Davol will remain at their studios at Ogunquit, Me., during the Winter.

Isabel Cohen sailed on the Cincinnati Oct. 27 for Rome where she will remain a year working and studying, and when she will represent the ART NEWS.

Alson Skinner Clark, who has been painting in the Panama Canal Zone of late, has been invited to make a "one man" show of his Canal pictures at the Panama Exposition.

Frank Duveneck will make, by invitation, a "one man" show of his work executed before 1880, at the Panama Exposition.

SOCIETY OF WESTERN ARTISTS.

The Society of Western Artists opened its annual tour exhibition in the St. Louis Museum this week. The jury comprised Frank Duveneck of Cincinnati, C. A. Wheeler of Indianapolis, Dawson Watson of St. Louis, Adam E. Albright of Chicago, William Forsyth and Otto Stark of Indianapolis and O. E. Berninghaus of St. Louis, L. H. Meakin was also present. The officers elected for the year are Charles Francis Browne, president; William Forsyth, vice-president; Dawson Watson, secretary, and Carl G. Waldeck, treasurer. The exhibition will next go to Chicago, this city on its circuit.

The Nashville Art Association has been holding an exhibit of etchings from the Chicago Etchers' Society in the Carnegie Art Gallery, Nashville.

IMPORTANT TO SCULPTORS.

Although the will of Mrs. Ellen Phillips Samuel, of Philadelphia, who died last month provided that her bequest of the income of \$500,000 for the erection of sculptures on the east bank of the Schuylkill River, between the Park Ave. boathouses and the Girard Ave. bridge, should not become effective until after her husband's death, Mr. Samuel has expressed the desire to have the work begun as soon as possible. It is probable, therefore, that a way will be found for the near giving out of contracts for the sculptures to be erected, and American sculptors should take notice.

RICHMOND (IND.)

Mrs. Paul Comstock has been elected President of the Richmond Art Association to succeed Mrs. M. F. Johnson. She has been a Director of the Association for many years and an active worker.

The present exhibition comprises works by Adam E. Albright, George R. Barse, Charles Bittinger, C. F. Browne, J. E. Bundy, J. Carlson, W. M. Chase, E. Clark, C. C. Cooper, Emma L. Cooper, E. I. Couse, C. C. Curran, Leon Dabo, P. Dougherty, E. Dufner, C. W. Eaton, Mary Foote, W. Forsyth, Ben Foster, R. W. Grafton, A. Groll, B. Harrison, R. Henri, H. S. Hubbell, E. L. Ipsen, W. Irvine, H. Jones, A. Long, Jonas Lie, C. T. McChesney, C. H. Macrum, R. F. Maynard, M. McLean, B. S. Mensler, F. Luis Mora, J. Paddock, E. Payne, Jane Peterson, A. C. Peyton, Alethea H. Platt, E. H. Potthast, Robert Reid, Ritchel, Carl Rungius, Alice Schille, F. F. Snell, Henry B. Snell, E. E. Speicher, Otto Stark, T. C. Steele, G. Symons, H. F. Taylor, C. P. Townsley, Jules Turcas, A. T. Van Laer, D. Volk, E. L. Warner, W. J. Whittmore, C. S. Williams and Cullen Yates.

The exhibition will be followed immediately by the annual exhibition of paintings by Indiana artists.

DETROIT.

Thirty-four oils and 40 watercolors by George Inness, and ten oils by Alexander H. Wyant, from the collection of Mr. George H. Ainslie of New York, are on exhibition through the month in the Art Museum. The watercolors are all that Inness ever painted, with the exception of two or three owned by his son, George Inness, Jr.

The display is attracting deserved attention, and is accompanied by a well-compiled catalog, which contains appreciative essays on the life and work of Inness by Elliot Daingerfield, Arthur Hoeber and Albert Sterner, with an excellent reproduction of George Inness, Jr.'s, portrait of his father.

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Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

PICTURES AND INCOME TAX.

The suggestion is wisely made that the owners of art works are fortunate in these days of an income tax, in that these treasures, while they bring in an income of pleasure and education, are not in themselves liable to the Government income tax.

Why, therefore, should not the lovers of art works enlarge their collections now, or if not the owners of art works now, begin to acquire them? With good American pictures selling at exceptionally low figures, and with foreign art works of all descriptions, with the removal of the barrier of a duty on art importations, coming in for sale at more reasonable prices than for years past—now is the accepted and appropriate time for the enlargement and the starting of art collections. The wise connoisseur and collector is already beginning to haunt the dealers' galleries and the art auction rooms, influenced by the arguments above presented, and it looks like a "Bargain" art season.

VELASQUEZ' OLIVARES POR'T.

A reference to the well-known portrait of the Duke de Olivares, by Velasquez, in the ART NEWS of Oct. 18 last, as having been returned by the late Benjamin Altman after purchase, gave an unintentional but unfortunately wrong impression, which we are pleased to correct.

When the two unusual and superior portraits of King Philip IV of Spain, and the Duke de Olivares by the great Spanish master were brought over by Duveen Brothers, Mr. Altman had them hung in his gallery, on approval, so that he might study the works at his leisure, as he was undecided which he preferred. He finally concluded to retain the portrait of the King, which he liked the best after the study of the two canvases.

The fine and virile full length standing portrait of the Duke de Olivares, known as the "Villahermosa Velasquez," as it hung for many years in the Villahermosa Palace, is by some critics considered even superior to the portrait of King Philip IV, which Mr. Altman preferred. Certainly in strength of execution and character expression, it ranks among the very best presentments of men that Velasquez painted. August L. Mayer, the German authority and critic has only recently published in Munich a brochure, entitled "Kleine Velasquez—Studien," in which he highly extols this portrait, and places it as among the Spanish master's best productions.

A UNIQUE PICTURE SALE.

The most unique picture auction of the season will be that of the collection of Old Masters, formed by the late Leon Hirsch. This is to be sold by the American Art Association in the Plaza ballroom Jan. 29 next, and it will be the first sale in this country of a collection of old pictures, formed by an indefatigable and intelligent collector, almost every example in which has the written endorsement of the best authorities, among them Drs. Bode, Bredius, and Valentiner.

HISTORICAL SOC'Y'S COLL'N.

The New York Historical Society has recently removed from the basement of its building at Central Park West and 76 St. a number of old pictures which it has long owned and which have not been displayed in many years.

While the higher "expert" criticism of today may smile at some of the attributions of these old canvases, they have much of historic and in several instances, art interest.

Six hundred old foreign pictures were bequeathed the Society in 1867 by Thomas J. Bryan, and in 1882 Louis Durr made a bequest of 180 oils, of various old and modern schools. In both the Bryan and Durr collections occur the names of such painters as Velasquez, Durer, Holbein Van Ostade, Correggio, Giorgione, Cimabue and Bordone and "experts" and art lovers can pass many a pleasant hour discussing these earlier attributions. There are several hundred other pictures of all kinds, obtained by the Society from various sources, which include perhaps the most valuable of all the paintings—namely two hundred early American portraits.

The rooms where the pictures are hung are unsuitable for their display are badly lit and too small, necessitating the placing of some hundred or more portraits along the balcony front. The Society hopes that funds will be given for the erection of an art gallery on the plot of ground it owns, north of and adjoining the present building, and for a Museum of relics on the similar plot on the south of the building.

PHILADELPHIA.

The residue of the estate of Ellen Phillips Samuel, wife of J. Bunford Samuels, amounting, it is understood, to more than \$500,000, is bequeathed in her will to the Fairmount Park Art Association, after the death of her husband, the income of which amount is to be devoted to the placing of statuary along the Schuylkill River, between the Park boat houses and Girard Avenue bridge.

A caveat, protesting against the probating of the will of John G. Watmough, recently deceased, and which leaves the bulk of his fortune, valued at more than \$1,000,000, to Ferdinand Keller, Sr., the local art dealer, and his wife, has been filed by James H. Watmough, a half-brother, and William Watmough Grier, son of a deceased sister, both residents of Washington, on the ground that Mr. Watmough was not of sound mind when he signed the will and that undue influence was brought to bear.

Mr. Watmough was 76 years old and was a son of Col. Goddard Watmough, who won distinction in the War of 1812, and a grandson of the Watmough who received a vote of thanks from Congress for carrying congressional records to a place of safety in the Revolutionary War. He married Miss Caroline Drexel, who died a few years ago. He had been a collector of paintings and curios, and it was due to this that a close friendship sprang up between Mr. Watmough and Mr. Keller. His collections of Japanese ivories, rock crystals, armor and paintings are said to be the most complete in this country.

The property includes the old country place at Claymont, Del., originally the home of General Isaac Wistar, and paintings, several of which are family portraits, including portraits of the Drexels, which came into Mr. Watmough's possession through his wife, who was a sister of Joseph, Anthony and Frank Drexel, and who left Mr. Watmough a large fortune on her death.

The opening reception of the annual exhibition of the Philadelphia Watercolor Club and the Pennsylvania Society of Miniature Painters will open at the Pennsylvania Academy this evening. Notice of the exhibitions will be made next week.

Miss Florence Groff, winner of the P. A. B. Widener European Fellowship, at the School of Design, has sailed for London. In England she will study under L. P. Butterfield, one of the best-known designers in Europe. Last year Miss Groff won a Board of Education scholarship in the School of Design and also the Redwood F. Warner post-graduate scholarship.

OBITUARY.

Julius Adam.

Julius Adam died recently in Munich. He was the grandson of the famous battle painter, Albrecht Adam, and one of the founders of Munich as an art centre. In early youth Julius Adam spent some years in Brazil where he devoted himself to photography, but his ambition to become a painter called him back to Munich, where he studied under Dietz.

He developed into a historical genre painter and his "May Festival," brought him his first fame. He also illustrated and was especially happy in his drawings of cats and other domestic animals. Among his later works is a self-portrait of the artist surrounded by his favorite cats, which now hangs in the new Pinakothek in Munich. He aided in installing the German picture exhibit at the St. Louis Exposition, and at that time spent much time in Minneapolis with his old friend, Mr. Robert Koehler, Director of the Art Schools in that city.

Mikulas Ales.

The death was recently announced at Prague, of Mikulas Ales, who enjoyed a high reputation among Bohemian artists. Much of his work lay in the field of serial illustration.

Hans von Bartels.

Hans von Bartels, who died at Munich, Oct. 5, was born in Hamburg, Dec. 25, 1856, being the son of a former Russian official. In 1856 he removed to Düsseldorf, where he first studied under Adolf Schweitzer. Later on he visited Italy, where he devoted his attention chiefly to landscape painting. In 1885, he settled himself in Munich, where he took up water color, painting chiefly in Holland. Since 1890 he had principally worked on the coast of Cornwall.

NEW COTTIER GALLERIES.

The old art house of Cottier and Co., one of the last to join in the uptown art business movement, has finally joined the majority, and has transferred its locale from East 40 St. to new and handsome galleries in the Charles Building, No. 718 Fifth Ave.

To signalize the removal and the opening last week Mr. Walter Fearon arranged an unusually important and interesting exhibition of early English portraits, with a few examples of the Barbizon and other more modern Foreign painters, including some of the modern Dutch masters—and all of that superior quality for which the house is noted.

It is pleasant to record that so much was this opening display appreciated by collectors that several sales, detailed elsewhere, were made on the opening day itself.

The new Galleries are approached through an entrance hall hung in rich reds, on the ground floor, with a handsome entrance on Fifth Ave., at the rear of which a spacious staircase leads to the upper Galleries. Of these the large front one facing Fifth Ave., with light also from West 56 St., is hung in Han green brocade, and on its walls are modern Foreign pictures, comprising fine examples of Troyon (The "Fair Day" dated 1859), Jules Dupre (the beautiful large, typical landscape, "Hour of Peace"), Millet (the "Oedipus"—a most virile work), de Bock, Josef Israels (one his portrait of Helwig and Schreyer, a large important Wallachian period canvas, "Burning Stable"), Jacob and Willem Maris, and J. S. Kever, and an early Sargent, "Harbor of Cobourg."

Through a small Library on the 56th St. side the visitor passes into a small and attractive Salesroom, hung in red brocade, in which there are now a remarkable half length of a man by Lucas Cranach, as strong as Holbein, a lovely Flemish Primitive in splendid conditions, "La Vierge et l'enfant," an interesting and strong man's portrait by Veneziano, and a half length striking portrait of Sebastian Cabot by Lorenzo Lotto.

In another small and well lit salesroom, beautifully hung in a brocade red chenille, there is a half length of a woman by Huysmans, of unusual quality, and a three quarter length standing "speaking" portrait of a Dutch lady by Ferdinand Bol, dated 1613.

In the rear of the small salesrooms is a large and spacious gallery, done in French grays, in which are shown some rare art objects and several superior Oriental porcelains and some bronzes.

The early English portraits adorn the walls of the entrance hall. They include two examples of Hogarth—a portrait of the artist, and a two figure "Conversation" piece, a half length portrait of Lady Menzies by Raeburn, reproduced elsewhere in the ART NEWS, a half length portrait of Wyndham by Hoppner, an oval "A Lady of Quality" by Sir Thomas Lawrence, a lovely half length presentment by Hoppner of the Countess of Euston which has been engraved by Wilkin and the miniature of which is in the Pierpont Morgan collection, a three quarter length portrait of his friend and patron, Beau Tompion, by Gainsborough, and the strong, sketchy, well known half length portrait of Reynolds, painted by the artist just after he had taken his D. C. L. degree at Oxford and in the appropriate red robe, from the Marchioness Thomand collection, and owned for many years by Turner the artist.

In every way Mr. Fearon and the house of Cottier are to be congratulated upon the new Galleries, and the fine quality of the opening display.

AN APPRECIATIVE PATRON.

Editor AMERICAN ART NEWS.

Dear Sir:

I congratulate you on the current number of the AMERICAN ART NEWS, which I have read with great interest and profit.

It is no easy matter to produce so excellent an art review every week and I congratulate your subscribers on having, for their delectation, editors of a calibre who can measure up to the task.

Very truly yours,

H. D.

New York, Oct. 29, 1913.

LONDON LETTER.

London, Oct. 29, 1913.

Collectors who appreciate delicacy of line, combined with a profound poetry of imagination, should not miss the Memorial exhibition of original etchings by E. M. Synge, the talented etcher, whose work is likely to delight many generations in years to come. This exhibition is being held at the Galleries of Messrs. Jas. Connell, 47 Old Bond St., W. and consists largely of sympathetic records made while travelling in Italy, Spain, France and Holland. In each and every drawing one feels the soul of the country, as realised through the temperament of the artist, and especially is this observed in such studies as the "Court of the Mosque, Alhambra," the "Piazza del Popolo, Rome" and his "Pont Aven Mill." His compositions are invariably balanced with a nice sense of proportion, and full value is given to whatever charm of association may attach to the subject which he is treating. This is an artist whose work is as much for the lay person as it is for true lovers of artistic technique.

At the Leicester Galleries, Leicester Square, Arthur Rackham is showing some wholly delightful watercolor drawings, illustrating the Nursery Rhymes of Mother Goose. This clever illustrator is never more successful than when dealing with a subject of this description. Indeed he seems to have a perfect genius for understanding what it is that a child appreciates when the inhabitants of the nursery rhyme world are presented to him pictorially. He knows to a nicety how to give due weight to the sentiment of a situation, while expressing to the full the humor of which it is capable. Although he has expended much commendable work on illustrative work of a more ambitious character, it is as the children's artist "par excellence" that he will go down to posterity, and it is good to be able to note that however trivial the theme on which he is engaged, he never allows himself to swerve from that ideal of patient craftsmanship which he has set before him. There is a real emotion in his rendering of Nature and there is much to be gleaned from his drawings by the youthful mind, in addition to mere elucidation of the old familiar tales. Only inspiration and deep comprehension of the child mind could enable Mr. Rackham to produce such masterpieces as his "Shades of Evening" and his "Wee Willie Winkie."

A comprehensive exhibition of pictures and drawings by William Blake has just been opened at the Tate Gallery. The works are on loan and are especially valuable in so far as they indicate the source whence has been derived much that is characteristic of the modern trend of Art. In whatever light one regards the work of this extraordinary mystic genius, one cannot be oblivious of the force of personality which characterised his entire output, whether in painting or literature, and if only for this reason, the exhibition is of exceptional interest. In face of the spiritual quality of some of his artistic conceptions, the faulty drawing and rudimentary composition seem insignificant — his mysticism seems to transcend mere technique and to express itself in spite of its lack. It is now seven years since a Blake exhibition was held here, and the present time seems especially favorable for the study of his peculiar genius.

Mr. Gutekunst's Gallery at 10 Grafton Street is devoted this autumn to a particularly interesting exhibition of the work of Whistler, Legros, Seymour Haden and Meryon and, as representing the more modern men, of A. Zorn, Muirhead Bone and D. Y. Cam-

eron. As usual the etchings have been selected with the greatest discretion, and the Whistler plates in particular included some of great importance. His "Annie", first state, so greatly sought after by collectors, reveals a significant stage in the artist's career, while his "Battersea Bridge", second state, is among the most distinguished things to which he gave his signature. All Legros' extraordinary quality as an etcher is exemplified in "Les Bucherons," and the five plates by Meryon, especially the first state of "La Pompe, Notre Dame," are superb specimens of his genius. Examples of the art of D. Y. Cameron are restricted to three, the "Cambuskenneth" being perhaps the most notable. After the chaos of the average overcrowded exhibition, where good, bad and indifferent work is collected indiscriminately, it is restful to enter this quiet gallery where one may be sure to meet with nothing but what is of extreme merit, and where a fastidious weeding of everything but the finest secures to the visitor an opportunity of bestowing his attention only on that class of artistic output which is well calculated to repay it generously in interest.

L. G-S.

RODIN STOPS "FAKES."

A special cable to the N. Y. "Times" from London says:

"Auguste Rodin, has, by counsel, applied to the King's Bench for an injunction restraining four persons who are named, from selling various works of sculpture bearing his signature which the sculptor declares are spurious. Three of the persons cited intimated that the spurious works were passed off on them by Francois Bernasche, who is now in Brussels. The injunction was granted."

OLD MASTERS IN INDIA.

An experiment of the highest interest is being carried out by the Maharaja Gaekwar of Baroda, who has built, and is now furnishing, a gallery of European masters in India on the lines of those in England and on the Continent.

The scheme was devised some four or more years ago, and a spacious building, with three large galleries above and six or seven below—one of which will be devoted to an art library—is approaching completion; and it is hoped that everything will be finished and the pictures hung within the next two years. The greatest difficulty in connection with a permanent art gallery in India has been to devise some satisfactory protection against the ravages of the heat and insect life. This problem has, it is believed, been solved.

The formation of the collection, which will also include sculpture, was at the commencement placed in the hands of Mr. M. H. Spielmann, who has so far formed the collection on a most comprehensive basis, so that it will be representative of European art of all periods and countries. He has had the good fortune to secure an extraordinary number of fine and interesting pictures, some at comparatively modest prices. Apart from the hopelessness of obtaining famous pictures by Raphael, Rembrandt, and others of the more eminent artists of the Italian, Dutch, and other schools—except at enormous prices—he has been satisfied to procure first-rate examples of men of second rank. Altogether nearly 200 pictures, ranging from Quentin Matsys down to men of today, have been obtained, and the "lacunae" will be filled in as opportunities arise during the next few seasons. A few of the pictures were exhibited at the Old Masters in 1912 as the property of an "Anonymous" owner.

ART BOOKS RECEIVED.

The Cathedrals of France, by Edme Arcambeau, with 180 photographs. In three volumes in one, 16mo., New York. Frederick A. Stokes.

A veritable *multum in parvo*. The illustrations clear, crisp, and with a great deal of detail for such circumscribed space; the notes by M. Arcambeau encyclopedic in their conciseness; an indispensable book for the traveler in France, the architect or the student of architecture.

How to Judge Pictures, by Margaret Thomas, 2d edition, Philadelphia. J. B. Lippincott.

In these days of luxuriant illustrations, the eight pictures in this book seem hardly enough to give it importance, and the author writes with a certain assurance that suggests too much the pedagogue, and not the true critic or judge.

COMING AUCTION SALES.

Hilton-Vanderpoel-Bischoff Sale.

The sale of early American sculptures from the estate of Judge Henry Hilton, and of art works and furniture, including bronzes, porcelains, oriental rugs and English silver from those of Augustus H. Vanderpoel and Henry Bischoff, and from the collections of Messrs. C. G. Francklyn and J. F. Alexander, will begin in the Anderson Art Galleries, Madison Ave. and 40 St., on Monday afternoon next, Nov. 10, and will continue through Wednesday afternoon, Nov. 12.

The Hilton collection of early American sculptures, formerly that of A. T. Stewart, is well known to older New Yorkers, and its dispersal will be an interesting event. The collection includes the pieces long on exhibition at the Metropolitan Museum, notably Power's once famous "Greek Slave," the original made in Florence in 1843, the same sculptor's bust of Washington, Harriet Hosmer's "Zenobia in Chains," a celebrated work in its day, Richard H. Park's "Sappho," Joseph Durham's "Paul and Virginia," J. C. King's bust of Daniel Webster, Thomas B. Crawford's "Flora," and Chauncey B. Ives' "Flora."

The Oriental rugs, French and English furniture, and English silver from the other estates, above mentioned, average well in quality.

Latta Napoleoneana Sale.

Part II of the William J. Latta collection, said to be the largest and most important in the United States, relating to Napoleon and the French Revolution, can now be studied at the Anderson Galleries, Madison Ave. at 40 St., where it will be sold at auction by the Metropolitan Art Association in ten sessions beginning Monday afternoon, Nov. 17.

Crane Napoleoneana Sale.

The catalog of the important Napoleonic collection formed by Mr. Warren C. Crane, to be sold at the American Art Galleries, No. 6 East 23 St., where it will be on exhibition from Monday next, Nov. 10, the sale to begin Thursday afternoon next, Nov. 13, to continue afternoons and evenings through Nov. 21, is itself a work of art and will be prized by collectors. It has been compiled with great care and skill, has an interesting foreword and description by Mr. Crane, and is handsome and effective, both in typography and binding.

Haden Etching Sale.

The important collection of etchings by Seymour Haden, formed many years ago, by Mr. W. E. L. Dilloway of Boston, is on exhibition at the American Art Galleries, No. 6 East 23 St., where they will be sold at auction on Monday evening next Nov. 10 at 8.30 o'clock.

Really fine impressions of the work of this famous English etcher are constantly more difficult to secure, and this sale happens therefore very opportunely. The collection is an exceptionally fine one.

Stafford Library Sale.

The Stafford House Library, shortly to be sold at auction in London by Sotheby's, includes many items of especial interest to Americans, among which is Harriett Beecher Stowe's "Plymouth Collection of Hymns and Tunes," New York, 1856, a presentation copy to the Duke of Sutherland from the authoress, with two autograph letters attached.

There will also be sold a 523 Claudianus, bound for that lavish patron, Auguste de Thow, with autograph of Rembrandt and the date 1646.

ST. LOUIS.

The loan exhibition from private collections at the City Museum which closed Nov. 1, met with deserved success as the pictures shown, in quality and importance, surprised not only local art lovers, but many visitors. There were over 100 oils shown by 72 early and modern American and Foreign masters, including examples of Sir Thomas Lawrence, Romney, Hoppner, Turner, Ruysdael, Troyon, Corot, Monet, Stuck, Inness, J. Francis Murphy and Child Hassam. Some of the best pictures came from the collections of Messrs. W. M. Bixby, Edward Mallinckrodt, Faust, Ruf and Mrs. Breckenridge Long.

PARIS LETTER.

Paris, Oct. 29, 1913.

The auction season is now beginning in earnest and M. Lair-Dubreuil announces a large number of sales during November. On Nov. 12-13, he will sell the collection of the late Mme. de Basily de Callimaki, who was well-known in Parisian society and whose sudden death this year was widely regretted. The collection contains no pictures of very great value, but there are some good tapestries and other 18th century art works. The sale of the late Mme. Delizy's collection, already announced, will begin Nov. 17 and will last three days; but there will be earlier in the month, beginning Nov. 5, a five-days' sale of Mme. Delizy's jewelry and silver, of which there is a large quantity. On Nov. 20, MM. Lair-Dubreuil and Bivort will sell a collection of pictures, porcelains, furniture, tapestries, etc., belonging to the late M. de Bacourt, and on Nov. 24-25, the late Mme. Delizy's collection of old books. Finally on Nov. 29, M. Lair-Dubreuil will sell a private collection of old prints and art works. There will, of course, be other art sales during November, but these are the principal ones.

December will begin with the Aynard sale, at the Georges Petit gallery, already mentioned in the ART NEWS, and M. Lair-Dubreuil will be sole auctioneer at this sale. I was mistaken in saying that he would be accompanied by M. Henri Baudoin. The latter, however, will hold at the Manzi-Joyant gallery, Dec. 8-9, the second sale of the contents of J. B. Carpeaux's studio, consisting of original sculptures, paintings and drawings by Carpeaux himself and drawings by various other artists. The first sale of the Carpeaux studio was, it will be remembered, held May 30 last and realized about \$163,000 for 63 lots. The sale of the second part of the Aynard collection will be held at the Hôtel Drouot on Dec. 8-11.

Wilhelm Funk, the well-known American portrait painter, will hold an exhibition of his portraits during November at the Trotti gallery in the Place Vendôme. The pictures, already exhibited in Hamburg and Munich, have recently been on view at the Schulte gallery in Berlin, where the exhibition was as great a success as the other German cities.

Alexander Harrison has returned for the winter to his studio in the rue Val-de-Grâce. Herbert Ward, the sculptor, is also back in Paris, after spending the summer at his château. He continues to devote himself to the African subjects which he has always preferred since he accompanied Henry M. Stanley in South Africa.

Apart from the Autumn Salon, the "Vernissage" of which will take place Nov. 14, there are no exhibitions of very great interest announced for Nov. beyond certain annual events, such as the exhibition of the "First Group" at the Druet gallery in the rue Royale. This group includes several prominent painters and also Aristide Maillol, the sculptor. The annual show of the society known as the "Gravure originale en couleurs" will be held at the George Petit gallery during the whole of November, and there will be the usual series of "one-man" shows at the various galleries.

Robert Dell.

WILDE MONUMENT UNVEILED.

The American sculptor of the monument to Oscar Wilde in Pere Lachaise cemetery in Paris, which the Prefect of the Seine refused to allow to be unveiled, and regarding which such a storm has raged, having finally consented to add the traditional fig leaf to the Babylonian figure on the work, the monument was unveiled on Tuesday last.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Annual Watercolor Club Exhibition—Fine Arts Galleries, 215 W. 57 St., to Nov. 30.
Brown-Robertson Co., 707 Fifth Ave.—Colored etchings by Geo. Senseney, to Nov. 15.
Cottier Galleries (new), 718 Fifth Ave.—Special opening exhibition, early English and other masterpieces.
Ederheimer Print Cabinet, 366 Fifth Ave.—XVIII century French and English color prints, to Nov. 22.
Ehrich Galleries, 707 Fifth Ave.—Special opening exhibition Old Masters, Nov. 11-22.
Folsom Galleries, 396 Fifth Ave.—Paintings by W. W. Gilchrist, Jr., to Nov. 13.
Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.
Kennedy Gallery, 613 Fifth Ave.—Etchings and dry-points by D. Y. Cameron, to Nov. 30.
Keppel Gallery, 12 East 39 St.—Etchings by Anders Zorn, to Nov. 8.
Knoedler Galleries, 556 Fifth Ave.—Early English Sporting Prints, to Nov. 15.
Macbeth Gallery, 450 Fifth Ave.—Oils by sixteen Americans, through Nov. 10, and by thirty Americans to Nov. 24.
MacDowell Club, 108 West 55 St.—Third group exhibition, Nov. 13-23.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.
Montross Gallery, 550 Fifth Ave.—Chinese art, Nov. 13-Dec. 6.
National Arts Club, 119 East 19 St.—Annual exhibit "Books of the Year," Nov. 12-30.
N. Y. Public Library—Etchings by late Addison T. Millar, XV-XVI century Faithorne engravings. W. B. Parsons collection railway prints. Admission free.
Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England., purchased direct from Heir Apparent, son of Earl of Clanwilliam.
Pen and Brush Club, 132 East 19 St.—Exhibition of drawings by Mrs. R. F. Elmer, to Nov. 15.
Theodore B. Starr Galleries, Fifth Ave. & 47 St.—Exhibition of Sculpture by Janet Scudder, to Nov. 29.
Van Cortlandt Museum, Van Cortlandt Park—American Historical Portraits.

COMING ART AUCTIONS.

New York.
American Art Ass'n, 6 East 23 St.—Dillaway Coll. Seymour-Haden etchings, Nov. 10 eve. Crane Napoleonana Coll. sale begins Nov. 13, 2.30 P. M.
Fifth Avenue Art Galleries, 546 Fifth Ave.—Wall tapestries, antique furniture, paintings and other art objects, Nov. 14 and 15, 2.30 P. M.
Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St. Hilton early Am'n sculptures, Vanderpoel-Franklyn-Alexander-Bischoff furniture art objects, English silver, etc., Nov. 10-12, 2.30 P. M. Part II—Latta Napoleonana collection sale begins Nov. 17 aft.
36 Lexington Ave.—Rare Americana. Selections from collection of Dr. H. B. Tanner, Kaukauna, Wis. Nov. 10-16, 7.30 P. M.
Munich.
Gallery Dr. Jacob Hirsch, "Expert," 17 Arcisstrasse—Collection Greek and Roman coins formed by Baron F. von Schenck of Berlin, Dr. B. K. in M and others, Nov. 17 and following days.
Frankfort A./M.
Joseph Baer & Co.'s Gallery—Art library late E. Schweitzer, Nov. 20-24.

EXHIBITIONS NOW ON

An exhibition of XVIII century French and English color prints is on to Nov. 22 in the Ederheimer Print Cabinet, No. 366 Fifth Ave.
 The Herter Galleries, 841 Madison Ave., are showing through Nov. 12 an interesting collection of hand-wrought jewelry by Frank Gardner Hale of Boston. The designs are distinctive and original and many beautiful pieces are shown.
 The Scribner Book Store, Fifth Ave. at Forty-eighth St., will have exhibits of a series of original paintings and drawings which have illustrated their books during the year. The first display, on through the month, comprises paintings of the illustrations for Robert Louis Stevenson's "Kidnapped" and drawings by Paul Bransom for Kenneth Graham's "Wind in the Willows."

Douglas Volk's Mural.

Douglas Volk's mural painting, "The Fur Trading Period of Des Moines," for the Des Moines, Iowa, Court House, was shown on Sunday last at the Vanderbilt Gallery of the Fine Arts Building. The painting depicts a scene on the bank of the Des Moines River and shows the Capitol as it was as a French fur-trading post. The composition is a typically dignified and able one.

Leon Bakst at Berlin Gallery.

It has taken two years of time and effort on the part of Mr. Martin Birnbaum, to bring to America the first collection of the original works of that original dramatic and scenic colorist and caricaturist, the Russian Leon Bakst, who has been the vogue in London and Paris for a comparatively long period.

To those American art lovers who have the opportunity of "crossing the pond" frequently, the present exhibition of Bakst's works now on at the Berlin Photographic Co.'s Gallery, No. 305 Madison Ave. will not be a novelty, but they will visit it all the same, as it contains several new pictures and drawings, and is well arranged. Mr. Birnbaum has gotten out his accustomed appreciative brochure, as charmingly written as ever and full of interesting details.

He deserves the thanks of the American art world for giving the American public the opportunity to see the work of Bakst, for the exhibition will, after leaving New York, be shown in all the Museums of the larger American cities. The art writers of the dailies, especially those whose revenues come from space, welcome also the exhibition, and have already availed themselves of the opportunity it offers for the reeling off of columns of personal opinions and ideas, while others will follow. We are in for a good journalistic dose of Bakst.

The ART NEWS, can only say of the exhibition that it presents, as has been said above, the work of an original and most versatile man—one who began life in Russia as a painter, and a not successful one, and gravitated to Paris, as do all good Russians—and Americans—where Paquin the dressmaker found and fostered and later by her support enabled him to develop his ability, and Pavlova, the danseuse, gave the finishing touches to his inspiration.

Bakst is a colorist, a draughtsman, a caricaturist, and a designer. To him, more than anyone, is due the present feminine fashionable dress, and the color effects that accompany this modern and weird costuming. To him the triumphant success of the Russian ballet in the world's capitals owes also much, as without his accessories of scene and color, it would have fallen, if not flat, far below its present vogue. The artist has been influenced most by the ancient art of Hindostan. He is a near Orientalist and a modern Arabian nights dreamer. Clever, more than clever, but a genius—No!

J. B. T.

English Sporting Prints at Knoedler's

An unusually interesting and important display of old English colored sporting prints opened at the Knoedler Gallery, 556 Fifth Ave. on Monday, to continue through next week.

These include several sets, notably one of the "Death of the Fox," and of "Coaching," in the last of which the first attempt to do away with the direct limning of the wheel spokes is noticeable. There are three fishing prints "Fly" and "Bottom Fishing" and one with figures and a charming landscape, most curious, with quaint old costumes, and a set of shooting prints, rich in color quality.

W. W. Gilchrist, Jr.'s Painting.

The Folsom Galleries, 396 Fifth Ave., opened their season on Nov. 1 with an exhibition of oils and watercolors by W. W. Gilchrist, Jr., an able painter whose strong and healthy art entitles him to serious consideration. Although this is the first "one man show" he has held in New York, his work is familiar in current exhibitions throughout the country.

In the present display he has some nineteen oils which comprise landscapes, portraits and marines, all painted with knowledge and conviction and revealing the artist's close study of and sympathy with Nature. He spent the past Summer on the Maine coast, and a number of the canvases in the display are the result. "Summer Sea," with a broad stretch of blue ocean, a fine sky and warm toned and beautifully colored foreground, is the clou of the group of landscapes, but "The Surf Reef" with its rhythmic movement, and good distance; "Morning Glow," whose mellow light al-

lures and "Incoming Tide," are quite as distinctive in treatment, if not as appealing in subject.

Of the portraits, that of "Miss Janet Beecher," an interesting subject faithfully presented, commands attention; "Portrait of Miss Erminie Clark," is a simple definition of character, broadly painted and revealing rare artistic quality; "Girl in Brown," "Girl in Pink" and "Portrait of Dr. Gilchrist," are admirable.

The watercolors occupy the inner gallery and number about twelve. They are well worthy of study for their choice of subject and the individuality they reveal.

Etchings by George Senseney.

At the Print Gallery, of the Brown-Robertson Co., 707 Fifth Ave., there is an unusually interesting display of color etchings, through Nov. 15, by George Senseney, a gifted American who resides in France, and who is there devoting himself to etching. He has won a place of distinction among his own countrymen as well as Europeans.

In the present display, thirty-three plates are shown. The artist evidences in his work depth of sentiment and facility of execution. He has the "knack" of getting character, as his presentments of French peasants prove. The exhibition comprises landscapes, genre pictures and figures.

Janet Scudder's Bronzes at Starr's.

Janet Scudder, with a group of some twenty-seven bronzes, is the first exhibitor of the season in the Bronze Department of the Theodore B. Starr Co. The exhibition, which is attractively arranged, will continue through the month. There are no less than sixteen fountain designs, the majority of which depict the sculptor's familiar and always interesting boy subjects. Several of the fountains are shown, surrounded by plants and with water running through them, giving them an appearance of realism which greatly enhances their attractiveness.

In addition to the fountain designs there are a collection of medallions, and a group of portrait statuettes, among them a presentment of Mme. Maeterlinck, graceful and original in conception. A "Portrait Bust—Mme. Yorska," is well executed and cleverly modeled; a "Statuette—Little Lady of the Sea," is good in action and a "Portrait Statuette of Ida Rubenstein as Salome," is another excellent work. The original plaster model of the fountain, executed for Mr. John D. Rockefeller last year, is also on view. As a diversion from her familiar boy subjects, the artist shows a charming nude, "Fish Girl—Fountain," in which a slim graceful figure evidences her skill in portraying the female nude.

Art at the Century.

The Century Club's first monthly exhibition of the season was held at their gallery, 7 West 43 St., this week, closing today. The most notable work in the display was a large painting of the Grand Canyon, by DeWitt Parshall, which was given a deserved prominent place on the North wall. The poetry, combined with realism, with which the artist imbued this work, made it a center of interest. Carroll Beckwith had two portrait heads, one painted some twenty years ago, of the late Professor Dean of Harvard, evidencing the influence of his master, Carolus Duran, a spontaneous and colorful work, and another painted last Summer, of Mr. W. M. Dudgeon, an equally good canvas. Frederick Wiley, a painter whose work is rarely seen, showed two landscapes which added distinction to the exhibition.

There was a portrait of Mr. E. S. Nadel by the late Frank Fowler, and an excellent presentment of William A. Coffin by William T. Smedley. The other exhibitors were George H. Smillie, W. Walton, W. J. Rice, R. Arthur, E. B. Child, W. Lippincott and William Hyde. There was also a large landscape by the late James D. Smillie.

TRAVELLING ART EXHIBIT.

A travelling exhibit of pictures, arranged by Mrs. Melville F. Johnston, art chairman of the General Federation of Women's clubs, at the request of Mrs. Howard Huckins, President of the Ohio Federation of Women's Clubs, began its journey at the Convention in Chillicothe Oct. 21-25, and is to go to all the large Ohio cities in turn. The pictures which make up the exhibit were selected by a Committee of the Federation, with the aid of Mrs. Johnston, who is in charge of the exhibit.

The women artists represented are: Martha W. Baxter, Hilda Belcher, C. B. Coman, Emma L. Cooper, Adelaide Deming, Mary Foote, Mrs. Albert Herter, Content Johnson, Elizabeth Nourse, Clara W. Parrish, Jane Petersen, Alethea H. Platt, Ellen Emmet Rand, Mrs. Henry B. Snell, Alice Beach Winter and Maud M. Mason, all of New York, Mrs. Woodrow Wilson, Washington, Olive Rush, Boston, Mass., and Alice Schille, Columbus, O.

BUFFALO.

The twenty-five important paintings by Lucien Simon recently on exhibition at the Albright Gallery have started on their voyage back to Paris. The work of installing the collection of the works of the late Constantin Meunier, which arrived at the Gallery on Monday last has begun. There are in the collection 87 bronzes, 12 reliefs, many paintings, drawings and pastels, which will probably occupy the entire north wing.

The Meunier exhibition will open at the Gallery, Thursday evening, Nov. 20, with a reception and private view to the members of the Buffalo Fine Arts Academy and Society of Artists, City Officials and the Press. The exhibition will close here Dec. 22 and will then be held in turn at the Carnegie Institute, Pittsburgh, probably in New York after Pittsburgh, and then in Detroit, Chicago and St. Louis. M. Charles Jacques-Meunier, son-in-law of Constantin Meunier has arrived from Brussels, and will attend the opening of the exhibition.

Mr. Christian Brinton, a personal friend of Constantin Meunier, and who has all the important data in regard to the artist, has generously written and presented all the text of the catalog in honor of his late friend and the exhibition.

ROCHESTER.

An exhibition of portraits by the late Robert MacCameron, opened in the Averill Gallery on Thursday, to be followed by one of oils by Walter Gay, the painter of French Interiors.

The Congressional Library has loaned to the Mechanics Institute a collection of wood block prints, etchings and colored lithographs, including the well known prints from wood block of Japanese scenes and children by Helen Hyde.

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CHICAGO.

A most important example of Tiepolo was secured by Mr. Martin A. Ryerson while abroad last summer. This has been placed in the Art Institute as a loan. It is an altar piece, executed for the Dominican monks in 1742 in Venice, for the chapel of St. Catherine of Vienno. The picture is that of the Virgin seated with the Christchild at her left, half supported by St. Catherine, and upon the altar piece are woven individual scenes from the story of the Crucifixion. This altar piece is held by St. Dominic with one hand as an offering to the Virgin, while in the other hand he holds a gold savorium. The Virgin wears a gown of intense blue with a cloth of gold scarf floating over her head and shoulders, while the infant is shown in silvery sheen. The canvas is about 7x9 feet and framed in an appropriate setting. Chicago is to be congratulated upon the possession of such a masterpiece.

The Miniature Exhibition.

The Miniature Exhibition at the Roullier Galleries, is one of the best that ever held here, and the Chicago Miniature Painters Society shows nearly one hundred compositions, portraits of childhood, maturity and advanced age by twenty-nine artists, which include only two men. Distinguished by sincerity and delicacy these miniatures are a revelation to many unfamiliar with the beauty that can be attained through color on ivory. From Boston Laura C. Hills sends an important group, and New York is represented by Mary H. Tannehill, and Martha Wheeler Baxter, Selma Moeler, Helen Winslow Durkee, Edith Sawyer of Brooklyn, Nicolas Macsoud and Jean Arnot Reid of Yonkers, Amy Otis (Northampton, Mass.), Margaret A. Archambault (Phila.), Lucy M. Stanton (Athens, Ga.), Bertha Coolidge (Boston), Helen M. Goodwin (Newcastle, Ind.), Esther M. James (Brookline, Mass.), Jean Oliver (Boston), and Harry L. Johnston (Wallingford, Pa.), accepted the invitation to show with the Chicago painters, who are Anna Lynch, Magda Heuermann, Eda N. Casterton, Marian L. Dunlap, Rubenta Deane, Carolyn Tyler and Emma Sibona. The group of six wax portraits by Esther F. Mundy is remarkable for its beauty, technique and unusual charm.

M. Roullier announces a display of the work in pastel of William Penhallow Henderson, the versatile and individual painter who always creates discussion for his original methods in color and drawing. He has many enthusiastic admirers, even those who do not grasp the essentials which Mr. Henderson feels assured are the true ones. Portraits, scenes in New Orleans largely, and other compositions, will be shown from Nov. 15, for several weeks.

Other Artist's Displays.

Another Chicago artist is showing good pictures at Anderson's Galleries, Wilson Irvine, whose versatility is accentuated by a fine marine, "Spumy Water," a gem of a peaceful landscape in which the light is splendidly handled with quivering foliage, "Summer"; two scenes with the figure of a beautiful girl, "Day Dreams" and "Nasturtiums," and several scenes from France which include "Sardine Fishing Boats." All reveal Mr. Irvine as a true nature lover.

A group of small Blakelocks are shown in the gallery of Moulton & Ricketts.

Pencil drawings by Roy Brown, an American artist resident in Paris, made in France and Holland, are on view until Nov. 15 at Thurbur's. Over fifty are shown and they are attracting lovers of black and white.

Arts and Letters Convention.

The annual Exhibition of American Sculpture and Painting, is one of the most important events scheduled of the year here and its opening next week will coincide with the National Institute of Arts and Letters Convention in the rooms of the "Cliff Dwellers" Club. Pres't Wilson will send a greeting, to be read by some chosen member, at the banquet arranged by Mr. Hobart Chatfield-Taylor on Thursday evening, Nov. 13, in Blackstone Hall, where representatives of Chicago's literary, musical and art organizations will be present. George Ade, Meredith Nicholson, and others, will speak. Music will be furnished by the Chicago Symphony Orchestra under Frederick Stock at Orchestra Hall, Friday afternoon, when compositions by members of the N. I. A. L. will be presented. A luncheon by the "Cliff-Dwellers," between sessions, is also scheduled for Friday as is the Reception in the Art Institute in the afternoon, while at the Convention's close on Friday evening, Mr. Chatfield-Taylor will

entertain the members at dinner. On Saturday the final session will be held and in the afternoon the visitors are to be entertained with a drive over the remarkable boulevard system of Chicago.

Giselle D'Unger.

BOSTON.

A "one man" show of oils, the work of Mr. C. Arnold Slade, opened in Copley Hall this week. A general review of the collection makes it necessary to note that the artist's work is characterized by a thoroughly sane and quite comprehensible technique, not in any sense initiative, but apparently evolved from the eclectic study of several modern masters, principally French, whose influence has not been allowed to go so far as to submerge his own personality.

The canvases shown vary greatly in quality, yet as a whole they make a very remarkable impression, coming as they do from the hand of a painter comparatively young and full of the fine fire of enthusiasm that goes with youth. No matter what might be the judgment of the critic as to the merits of the present exhibition it is undoubtedly evident that Mr. Slade has a future.



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Perhaps the most interesting example of his talent is a decorative mural panel intended for the Public Library of Attleboro, Mass., the artist's native city, entitled "Knowledge is Power," containing many well-drawn life-size figures, composed effectively and appropriately and simple in its color schemes.

A large canvas crowded with figures, "Christ on the Mountain," sold to Mr. John Wanamaker, and illustrated in the ART NEWS, is a work that must inevitably be compared with what has been frequently done before with the same subject. It cannot be said, however, that the picture suffers by the comparison, as it shows every evidence of the sound academic training that every real artist values, notwithstanding the blatant manifestos of the insurgents or the noisy outbreaks of short-lived faddists. Consummate skill is shown in the construction of the pic-

ture, in the disposition and the grouping of the figures in the proper and effective opposition of the light and dark masses, in adequate attention to the details of costume and architecture, the whole resulting in the perfecting of a really unusual work. Many other canvases smaller in size but just as interesting, indicate the versatility of this author as well as his cosmopolitan tastes. These canvases are not all equally meritorious, but there are some that deserve especial mention as admirable in rendering the flashing color and blinding glare of light of the Orient picturesque bits of Tangiers, the delicate atmospheric grays of the Grand Canal in Venice, or the time-stained bridges and churches of old Paris.

At the Vose Gallery the opening exhibition of the season is one of recent works by William Baxter Closson, whose art is essentially idyllic and decorative in treatment and feeling.

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The largest and most important canvas shown is that of an angel, treated in a flat decorative manner and executed with much attention to the details of draftsmanship. The color, needless to say, is lovely and a thorough harmony. Affixed to the frame is the following descriptive verse:

"Even an Angel might find the coming into
Thy Presence,
Into the great White Light too overpowering;
And clutch her wings to arrest her upward flight,
Turning her face away with closed eyes."

Especially attractive, among the other pictures, are "Three Friends", "Down the Green Hillside", and some landscapes which one finds very personal. "Among the Tree Tops" is an especially vivid piece of coloring. "The Picture Book", with its three quaint little children is another canvas full of lovely and appealing color.

Other pictures shown are "Music of the Brook", "Spring", "Even the Tulips Dream of Play", "The Sandhill Country", "Listen", "Twilight", "The Intruder", "The Gossips" and "The One Who Found the Apple".

The pictures are all characterised by the same airy grace of line and color. There is one portrait—that of Edward M. Gallaudet, President Emeritus of the College of the Deaf.

Miss M. Bradish Titcomb's exhibition is now open at the Copley Gallery. Genuine, sincere and strongly felt, her pictures hold one's interest. There is in them exceedingly good drawing, together with fine color—and a decided capacity for "picture making". Several landscapes, painted in East Gloucester are strong in local atmosphere and invariably dotted with little figures. Especially one likes among the figure studies—"The Garden Wall" in which a dear little girl sits in the corner of an old wall surrounded by flowers. Another of the best is "Flower Gatherers." In the same Gallery is an exhibition of water colors by Rear Admiral Davis.

TOLEDO.

The Toledo Museum's opening exhibition for the present season, to begin tomorrow Nov. 9, will be one of 114 American water-colors, thirty sculptures by Elizabeth Redmond, Alice Morgan Wright and Marie Louise Brant, and some murals and sketches by Thomas R. Manley.

Alexander and Birge Harrison will show during December at the Museum the 130 oils they have displayed recently in Buffalo and Chicago, and the Chicago Society of Etchers will, at the same time, show 100 etchings. In January will come the display of the Association of Women Painters and Sculptors, and "One man" shows by Pauline Palmer of Chicago and Elizabeth Roberts of Salem, Mass.

The 65 paintings by contemporary Spanish artists recently in Chicago will be exhibited in the Museum in February, as also by Charles K. Gleeson. The Society of Western Artists will visit the Museum with their annual display in March, and H. W. Rubins will show monotypes, while in April Philip Little, Gardner Symons, Henry Reuterdaahl and Louis Kronberg will be the exhibitors through "One man" shows.

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Mr. Julius S. Goldschmidt, of J. and S. Goldschmidt, 580 Fifth Ave., arrived Tuesday on the Kaiser Wilhelm der Grosse.

Mr. Eugene Glaenger, of the house of Jacques Seligmann, is due to arrive on the Kaiser Wilhelm II, Tuesday next, from Paris.

Mr. Joseph Duveen, of Duveen Bros., is due to arrive on the Kaiser Wilhelm II, next Tuesday.

Mr. George Durand-Ruel, of Durand-Ruel and Sons, whose turn it is to manage the New York house of the firm this season, arrived on La Lorraine last Saturday, and is at the new and handsome galleries of the house, No. 12 East 57 St.

The new Ehrich Galleries, at No. 707 Fifth Ave., will have their formal opening, with a special exhibition of Old Masters on Tuesday next, Nov. 11—to continue to Nov. 22.

Two panelled Jacobean rooms, removed from an old English mansion in Suffolk, Eng., are shown at the establishment of Miss Counihan, 59 East 52 St. The mantelpiece of the rooms are with James I carvings. The panels have been placed in separate rooms with table and chairs to fit.

At the gallery of Kouchakji Freres, 7 East 41 St., several interesting pieces of Persian, Rakka and Rhodian potteries are shown. Among the art objects recently received by this gallery are an ivory statuette of Venus, a Flemish 16th century tapestry and a 15th century Gothic velvet curtain, richly and beautifully embroidered with gold and silver thread. The design includes several figures of Saints, including St. Joseph and the infant Christ.

SPRINGER CASE NOT CLOSED.

It now appears that, notwithstanding stories to the contrary in the dailies, that the suit of Miss Springer to recover commission from Duveen Bros. for services in the sale of the Don Quixote tapestries, formerly owned by King Alfonso, to the late J. Pierpont Morgan, has not been decided in the plaintiff's favor. The case has not been even tried, and coming before a new Judge has been considered by him as one of "reasonable doubt" and been placed on the Calendar.

MAGAZINES COMBINE.

The House Beautiful has allied itself to the Atlantic Monthly. Miss Virginia Robie of the editorial staff of the former, will remain. Miss Robie is the author of two books on old furniture and "By-paths in Collecting."

THREE TYPES OF COLLECTOR.

"There are at least three classes of collectors in this country. Those who know; those who frankly admit that they do not know, and those who think that they know, but don't. The first is a characteristic of our conditions as the other two.

"They persist in bringing the same habit of mind to bear upon their hobby that they expend upon their business. Consequently they themselves become experts, and of a keenness of judgment in pursuit not only of what is genuine, but of what is superlatively fine of its kind.

"I wonder to which of the latter classes belongs the gentleman who recently wrote to me from a city in the Middle West. It had been called to his attention that I had published in one of my books a reproduction of a picture by the Dutch artist of the seventeenth century, Jan Steen. The original of this picture is in the Rijks Museum, Amsterdam.

"My correspondent, however, wrote that he owned the original. He had bought it on the occasion of the World's Fair in St. Louis, and, to clinch the matter, added: 'I bought it direct from Mr. Steen's representative.' Charles H. Caffin in the American.

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THACHER AMERICANA SOLD.

The collection of Americana formed by the late John Boyd Thacher of Albany, was sold Oct. 30 and 31 at the Anderson Galleries for a total of \$13,188.75. The collection was remarkable for its completeness along several lines.

Mr. Thacher made thorough work of gathering signatures of signers of the Declaration. This collection of signatures was presented at an "upset" price of \$25,000, which was not offered.

One of the rarest of Americana ever offered at auction was sold to Dodd & Livingston of \$750—namely the first broadside publication of the Declaration of Independence. Only ten copies are known to exist and three are in libraries.

The original deed to Manhattan Island, given by the Indians, the Peter Minuit document, written on vellum in Dutch, and attesting the sale in 1630 to Kilian Van Rensselaerswyck, was bought by Mr. George D. Smith for \$1,700. He was an absentee landlord and Peter Minuit was his agent.

Mr. Smith, who was a large buyer, bought also a letter of Iberville, founder of Louisiana, for \$220; an autographed document signed by Louis Joliet, an explorer with Marquette, the first white man to reach the Mississippi for \$425; a document of William Kieft, Dutch Governor, 1643, for \$195; a signed document of La Salle, the explorer, for \$340; a document of Jacob Leisler, a temporary Governor of New York in 1689, for \$185; a Peter Stuyvesant document for \$165 and a document signed by Chevalier de Tonty, an explorer who was the first to reach the present site of Detroit and Chicago, for \$151.

Dodd & Livingston paid \$525 for a Miles Standish document; \$200 for an autograph of Van Twiller, Governor of New Netherland, 1633, and \$275 for a letter of George Washington to Tobias Lear. A. C. Myers paid \$119 for a letter from William Penn to James Logan, his agent, 1701, and Mr. Chalmers paid \$110 for a letter of Gen. Philip Schuyler, 1781.

BECKENRATH MAJOLICA SALE.

A special cable to the "New York American" from Berlin says the first day's sale of the Adolph Van Beckerath collection of Italian majolicas in Lepke's auction rooms, realized approximately \$100,000. Among the buyers were agents from the Berlin, Leipzig and Copenhagen galleries and the Louvre.

A terra cotta bust of a monk, said to be the monk of Assis, brought the highest price—\$5,000—from an anonymous purchaser, said to be an Austrian prince. The same buyer bought a plaque by Della Rob-

bia in high relief, with the figure of the Christ Child and the Virgin Mary for \$3,600.

A XVI Century bust of a boy, brought \$3,700. A terra cotta figure of the Madonna with Child, by Antonio Begarelli, was sold to a Munich agent for \$2,500. A large XV Century vase in the form of a bird, was sold for \$3,250, and another of the same Italian period brought \$3,500.

Another vase with the symbol of the Hospital of Santa Maria Nuova sold for \$2,700, and a large jar with royal emblems brought \$2,750.

The buyer for a private collection in Vienna purchased a Della Robbia statuette of an angel praying, for \$2,750.

The second day's sale realized \$35,000. A XVI century plaque with royal insignia in the centre, brought \$2,475, and \$1,950 was paid for a XVII century Gubbio plaque. A gem of the collection, a XVI century plaque revealing the death of a Persian king before his palace, by Giorgio Andreoli, brought \$1,250.

Two vases ornamented with grotesque and fantastical wreaths brought \$750 and \$825, two deep bowls, one Hercules struggling with lions, and the other made up of peacock groups fetched \$685 and \$650 respectively.

LONDON BOOK SALE.

At a sale of rare books at Sotheby's, London, Nov. 4, \$3,579 was realized. Echards Histoire Romaine, in sixteen volumes, published in 1734, brought \$55 and the Memoires de Maintenon, in fifteen volumes, sold for \$57.50. Le Secret des Secrets, by Constant, elaborately illustrated by Derome, was bought for \$250, while the History of the House of Magdalene brought only \$52.50. Eight volumes of 1,200 plates of actors in various roles by Martinet went for \$125, and a collection of 136 drawings of the Christ and the Saints by a German artist brought \$62.50. Oudry's fine edition of La Fontaine's Fables in Verse was sold for \$105. A series of plates of the French infantry of the nineteenth century realized \$90, while a very rare collection of prints of the Royal Prussian Army brought \$100.

MITCHELL ENGRAVINGS SOLD.

The last part of the collection of Judge James T. Mitchell's engraved portraits was sold Oct. 28 in Philadelphia. The parts, which comprised probably 40,000 prints of various sizes, brought about \$150,000.

Joseph Sabin, of New York, obtained a rare early American mezzotint engraving of Jonathan Edwards for \$210, the highest price of the sale. The original crayon drawing by Haines, of the portrait of Dr. Benjamin Smith Barton, went for \$36 to another New York dealer.

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